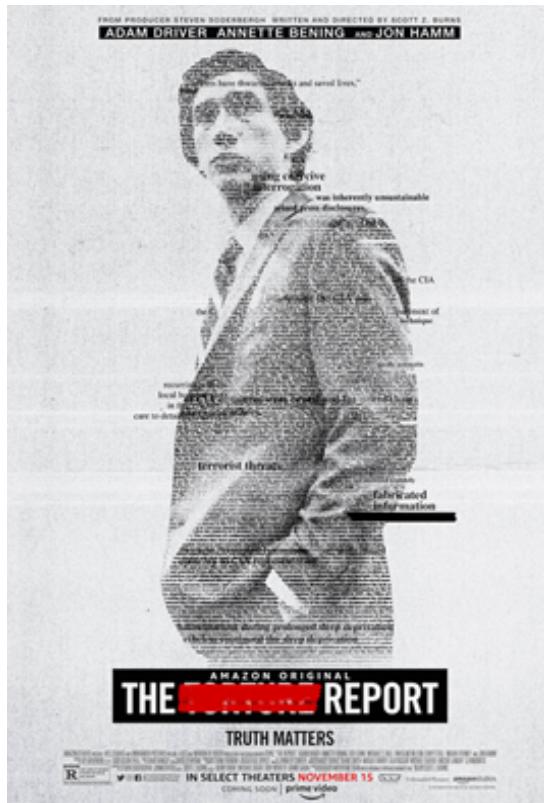


AMAZON ORIGINAL

THE REPORT



In Theaters November 15

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118 minutes | USA | 2019 | MPAA Rating: R

For press materials, please visit <https://www.epk.tv/view/#/campaign/the-report/>

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THE REPORT

SYNOPSIS

The Report is a riveting thriller based on actual events. Idealistic staffer Daniel J. Jones (Adam Driver) is tasked by his boss Senator Dianne Feinstein (Annette Bening) to lead an investigation of the CIA's Detention and Interrogation Program, which was created in the aftermath of 9/11. Jones' relentless pursuit of the truth leads to explosive findings that uncover the lengths to which the nation's top intelligence agency went to destroy evidence, subvert the law, and hide a brutal secret from the American public.

The Report is written and directed by Scott Z. Burns and features outstanding performances by a powerful cast led by Adam Driver, Annette Bening, and Jon Hamm.

Sarah Goldberg, Michael C. Hall, Douglas Hodge, Fajer Kaisi, Ted Levine, Jennifer Morrison, Tim Blake Nelson, Linda Powell, Matthew Rhys, T. Ryder Smith, Corey Stoll, and Maura Tierney complete the powerful ensemble that brings this essential story to life.

WRITER-DIRECTOR'S STATEMENT

Like Frank Serpico, Karen Silkwood, and Erin Brockovich, the story of Daniel J. Jones is a tale of someone who discovers an ugly truth in the world and then must decide what to do with it. He is the unlikely hero, burdened with information, who is compelled to stand up against the system. These people are frequently buried deep in an existing power structure, but they will not be silenced once the scales have been lifted from their eyes. They are called upon to make extreme personal sacrifices in the name of the greater good.

In *The Report*, Daniel Jones is tasked with uncovering the gruesome realities of the CIA program conducted under the George W. Bush administration following the attacks of 9/11. Spending years in a windowless room, Jones learns that it is not only the buildings that collapsed that dreadful day; they were followed by a kind of moral collapse that afflicted our leaders and the CIA. Going back to George Washington, the prohibitions against torture are inherent in our country's identity — and yet we were quick to abandon the moral high ground. One must certainly consider that our willingness to do so was in large part due to the simple fact that our perceived opponents were not white people of European descent.

After having written movies about people who have lied for various reasons — Mark Whitacre in *The Informant!*, Donald Crowhurst in *The Mercy*, or even Emily Taylor in the fictional *Side Effects* — I wanted to explore a character who confronts falsehood rather than perpetrates it. When I was growing up, I was greatly influenced by the political thrillers of the '70s and felt this story had a kinship with films like *All the President's Men*, *Three Days of the Condor*, and *The Parallax View* — those films informed a great many of our decisions and I acknowledge my debt to Pakula, Pollack, and others.

We have laws and ideals not for the days when life is easy, but for the days when we see our world shattered by terror and cruelty. The wisdom in those laws is there to guide us when we are blinded by rage and grief, but instead America and our leaders moved toward what Dick Cheney readily admitted was the “dark side.” The psychiatrist James Gilligan once said: “Violence is an attempt to replace shame with self-esteem.” And it is this ill-fated attempt by the CIA under Bush and Cheney that Jones chronicles in the 6,700 pages of the full Senate Select Committee on Intelligence report.

The truth is not always welcomed by history — or by politics — and Jones finds that the American government would have preferred to keep this grim story hidden rather than confront it and inspect its lessons. And so, *The Report* is not just the story of brutal and ineffective policies that were pursued and then lied about, it is also the story of one public servant — a Senate staffer — who worked for years to expose the truth to the world.

One can lament the Kafka-esque journey imposed upon Jones by the system or celebrate his dedication to public service. Is our democracy broken beyond repair, or does it just require a certain level of integrity to work? To me, Dan is an unsung American hero, and I hope this film reminds audiences that there are still people who grow up and move to Washington who want to do something meaningful for all of us. As long as there are public servants like Daniel J. Jones out there, I think there's a lot of cause for hope.

Scott Z. Burns

ABOUT THE PRODUCTION

Acclaimed filmmaker Scott Z. Burns began formulating the idea to write, direct, and produce the gripping real-life thriller *The Report* after reading a *Vanity Fair* article by journalist Katherine Eban. Published in 2007, it told the story of how two psychologists — James Mitchell and Bruce Jessen — became the architects of the CIA’s “enhanced interrogation” program in the aftermath of 9/11.

“Without any real-world interrogation or intelligence-gathering experience, Mitchell and Jessen managed to get a contract in excess of \$80 million to run an interrogation program for the CIA at a time when we were being told by President Bush and Vice President Cheney that our country was facing extraordinary threats,” explains Burns. “I found that absurd to the point of being funny, albeit in a very dark way.”

As he dug deeper into the subject, Burns’ focus began to turn toward the Senate Select Committee on Intelligence’s report on the Detention and Interrogation Program, also known as “the torture report.” Completed in 2014 after an exhaustive investigation, the 525-page report was a summary of a still-classified 6,700-page review of the CIA’s controversial program.

“While doing my research, I noticed the name Daniel J. Jones listed as the chief author of the report, so I reached out to Senator Dianne Feinstein’s office and left my number in case Dan would agree to speak with me,” Burns recalls. “He was just finishing up his work with the Senator at that point and was beginning to field inquiries from journalists, researchers, and government officials.”

Meeting Mr. Jones

Senator Feinstein’s office connected the filmmaker with Jones, and the two men met in New York to discuss the material. “Dan told me about his efforts to complete the study and get it out into the world, and I was captivated,” says Burns. “It became clear to me that this could no longer be any sort of ‘comedy.’ So I shifted my approach away from Mitchell and Jessen and toward this man who had done his job for years on end with more integrity than seems humanly possible.”

Jones was a fan of the films Burns had written, including *The Informant!*, *Contagion*, and *The Bourne Ultimatum*, and was impressed with his deep knowledge of the Senate report, as well as his passionate attention to detail.

“Scott definitely stood out from the people who regularly contacted the Senator’s office with questions about the report,” says Jones. “Instead of basic questions about the report, Scott was asking questions about the details in the footnotes, which number in the thousands. As someone who gets into the weeds and nerdy details, it was clear I had met a fellow traveler.”

Burns says his discussions with Jones were crucial to his understanding of the scope and substance of the report. “Dan was an amazing tour guide, and he really helped me navigate the intricacies of the report — certain connections that are in the footnotes if one is curious and careful as a reader. Of course, we were limited to discussing only the parts that were declassified. His adherence to those rules, and the way he upheld his obligations as lead investigator long after that role had ended, were quite remarkable.”

The respect was mutual. “Scott was exceptionally well-informed and had read the report multiple times and gone through all the details very carefully,” says Jones. “He kept in contact with me about things he was curious about, so the whole thing was a very organic process. He never said he was writing a script early on — so for the first few years, it was exactly like talking to any other researcher who called.”

A Deep Dive

Like an investigative journalist, Burns met and spoke with a variety of experts to gain further insight into the report’s shocking subject matter. “Because I wrote this script after the report came out, I had the benefit of some wonderful minds who had turned up a lot of the earth, allowing me to see what was beneath it,” he says.

“I spoke with people in military intelligence about interrogation methods, and I talked to Navy SEALs about SERE School (Survival, Evasion, Resistance and Escape), where soldiers are taught to withstand torture. I also met with psychologists, lawyers, a human rights investigator at Harvard who’s worked with the Red Cross, and a number of journalists.”

Burns’ deep dive into the report brought him into contact with several U.S. senators who discussed their views on how the CIA circumvented the law. “Most of the Senators I reached out to were kind enough to grant me an interview and talk about the program, how it came to be, and how the Senate did its oversight work. Without exception, they were very complimentary of the work Dan had done. Whitehouse, Levin, and Udall offered great insight into the process of getting the executive summary out into the world.”

Although he hoped to interview Arizona Senator John McCain, who co-authored the bipartisan McCain-Feinstein Anti-Torture Amendment, McCain had become ill and was unable to meet with Burns. “Instead, I spoke with his chief of staff, who was incredibly eloquent about the senator’s view on the program, the report, and on Dan himself. The speech McCain gave when the report was released really informed the moral conclusion of the film. Those words are his, not mine.”

An Antidote to the Post-Fact Era

Crafted from more than 120 different written sources, as well as hours of interviews with a variety of experts from the military and human rights organizations, the film reveals Burns' passionate commitment to entertainment and authenticity. "I think Scott did an excellent job of taking the factual content of the report and portraying it dramatically for the audience," says Jones.

Along with his extensive research, Burns credits the Senate Intelligence Committee's report as the primary source material for the film. The result is a cinematic antidote to what has been dubbed the "post-fact" era of partisan media reports, political dissembling and social-media-fed conspiracy theories.

"We pulled as much as we could from the report, including dialogue, which helped ensure that things were handled as accurately as possible within the limitations of a scripted feature," says Burns.

The classified nature of the subject matter also required story modifications. "In going through the report, things were redacted, so we couldn't always attribute them to specific individuals," Burns explains. "So we created composite characters. For example, Maura Tierney's character is a composite of several people who worked at the CIA during that time. Similarly, Michael C. Hall's character is a composite of lawyers who were working with the counterterrorism units."

"The film is faithful to the facts in the report, which itself is based on the CIA's own records," says Jones. "My hope is that by committing this story to film and exposing it to audiences worldwide, it will help make sure that what we documented never happens again."

A Production Dream Team

Early on, Burns understood *The Report* would require a team of producers with the experience and foresight necessary to help realize his vision. "I'd known Jennifer Fox when she was running Steven Soderbergh and George Clooney's production company. She is an incredible ally to both a screenwriter and a director from development right through the edit, so I asked her to become involved," he says. "Then I asked Steven to join us, because he's been a strong supporter of mine for over 15 years and I knew this topic would be as fascinating to him as it is to me."

A self-described "news junkie" who closely followed the story of the Senate Intelligence Committee's report as it unfolded in real time, Fox was eager to collaborate with Burns. "I knew Scott would be able to pull off this film better than anyone," she says. "He was so passionate about this subject and so knowledgeable about every aspect having researched it so thoroughly that we never considered anyone else to direct it because no one would ever know the material better than he did."

The complex nature of the story made working closely with Burns on the script a priority for producer Steven Soderbergh. "The source material is dense so we needed to come up with a structure that

was clear, but at the same time made the audience chase it a little bit,” he says. “We never wanted people to know exactly where it was going. Luckily, Scott is a stickler for clarity and keeping people oriented.”

“*The Report* really is something that only Scott Burns could have created,” adds Soderbergh. “It represents what he believes our country ought to be.”

With the key filmmaking team in place, the producers reached out to another partner, Vice Studios, to complete the team. “Vice were amazing partners to us throughout the entire process,” says Burns. “From the moment they came on board, they instinctively understood that for us to tell this story truthfully we needed to be ruthless in the lens we pointed at the CIA officers involved in enhanced interrogation. Daniel Jones’ work demanded that we be bold, and Vice was in total agreement that we needed to take some powerful people to task with this film.”

“I can honestly say that the folks at Vice never shied away from any aspect of the script,” recalls Burns. “The fact that Vice News also broke many stories of corrupt CIA activities that occurred during the course of the program, as well as the news surrounding Daniel Jones’ own battle with the CIA while trying to get the report out, made them an obvious fit for the story we wanted to bring to the public.”

All About the Work

The Report takes a unique approach, focusing on Jones’ investigatory work and foregoing scenes of his home life. This was a conscious creative choice. “Although it’s not the traditional way to go with a film like this, we decided not to delve into the characters’ personal lives,” says Fox. “We wanted the audience to be as fully immersed in the subject as Dan was.”

Patriotism Over Partisanship

Because of the current political climate, the filmmakers fear some viewers may form strong opinions about *The Report* before they’ve seen it. Their hope, however, is that people will keep an open mind and discover for themselves how even-handed the film’s approach to its subject matter is. “From my perspective, it’s a very patriotic film,” says Soderbergh. “It’s a movie about accountability and adhering to the values that are in the Constitution. We’re so politicized today that we assume this material comes with a partisan angle. But that isn’t what Dan Jones, Senator Feinstein and the Intelligence Committee were doing. They were trying to tell the story of how a country predicated on occupying the moral high ground gave it up so quickly. It’s not a right or left movie. It’s a right or wrong movie.”

The Report acknowledges that members of both political parties shared in the blame for a colossal ethical failure, while acknowledging that gray areas exist. “I don’t doubt that some people involved in the CIA’s program thought they were defending the country,” says Burns. “But you can’t just break the law when it becomes inconvenient. And tactics they used under the rubric of ‘enhanced

interrogation” are against the law. It clearly was torture. It’s wrong and it does not work. Period. That said, the Obama Administration could have declassified the details and prosecuted those who broke the law. Instead, they made a decision to turn the page, so to speak, and not hold anyone accountable.”

The Obsessive Researcher

To portray Daniel J. Jones, the filmmakers knew they needed an actor who could convey the Senate staffer’s obsessive devotion to uncovering the truth of the CIA’s interrogation program. The clear choice was Adam Driver.

“Adam’s really adept at playing characters who are totally immersed in their pursuits,” Soderbergh says. “I suspect it’s because he relates to them, being somewhat obsessive himself — when he commits to something, he commits completely. That, combined with his genuine interest in the subject matter, made him the ideal candidate. Also, he’s incapable of being boring. That’s important because Jones is a character who is locked in a room for a large portion of the movie. Adam checked all the boxes in terms of who we needed to put this story across.”

Soderbergh had suggested that Burns look at Driver for the role. It turned out they had both admired the actor’s work for years and knew he would bring a sense of ferocity to the role while also maintaining a necessary degree of innocence. “Dan is a tricky character to play because he has to perform the function of telling a story while being changed by the story as he’s telling it,” says Burns. “In the end, Adam did a phenomenal job of riding both of those rails.”

Driver says there were a number of elements that drew him to the project. “Dan Jones and the story are what initially appealed to me. It’s also a heroic American tale that’s extremely well written and never talks down to its audience. It respects viewers by assuming they’re intelligent.”

To prepare for the role, Driver met with Jones several times. “I’ve played a real-life person and I don’t always think it’s absolutely necessary to meet them, but Dan was extremely helpful in explaining a lot of the technical details that weren’t in the script. That was important because the script intentionally does not provide a backstory for Dan.”

Driver was deeply impressed with Burns’ passion for the project, as well as his creative flexibility on set. “Scott has all the things I look for in a director,” says the actor. “He’s very intelligent and incredibly collaborative. He knows the story he’s trying to tell, but he’s open to new ideas. He also has a strong vision of how he wants the film to look. It’s all very urgent to him.”

Clearly conveying the film’s complex narrative at all times meant making frequent alterations to Jones’ dialogue in the script. “We changed things a lot as we went along,” recalls Driver. “We kept asking ourselves, ‘is it clear enough? Are we getting too attached to the facts and sacrificing the humanity?’”

“Since he wrote the script, I assumed he would be much more by-the-book,” continues Driver. “But he was open to whatever the most human choice was at any given moment, while keeping everything completely factual.”

Learning to deliver the script’s legal and political vocabulary in a comprehensible way was an interesting challenge. “It was like learning a foreign language,” says Driver. “It required a lot of drilling and absorbing. Regardless of the role you’re playing, you always have to make sure that you understand everything you’re saying, know exactly what it means and why you’re saying it. After that, you can concentrate on making it sound clear.”

The Savvy Senator

For the role of Senator Dianne Feinstein, the filmmakers cast four-time Academy Award® nominee Annette Bening. “The idea to approach Annette came from a conversation I had with Jennifer Fox,” says Burns. “Like the rest of the world, I’ve always loved her work, and she’s so politically astute. She’s an incredibly inspiring person who makes choices based on her needs and interests as an artist, but also as a human being. I can’t stress enough what an ally she was on *The Report*.[®]”

Fox recalls the moment when she realized just how vital Bening’s involvement would be to the film’s success. “We did some early rehearsals in the dining room of Scott’s apartment in New York, and when we heard Annette’s voice and the cadence of her speech as Dianne Feinstein, everyone knew instantly that this was going to be something special.”

Bening’s keen grasp of the political process and cinematic story structure also helped the filmmakers hone the screenplay. “We went through it together, word by word,” says Fox. “She’d say things like, ‘We need to explain this line carefully so we don’t lose the audience.’ She asked a ton of great questions. It made us realize that we needed to adjust things in a way that made what we were trying to get across apparent and relatable.”

Burns adds, “Annette truly understood the nature of the distance that existed between the Senator and Dan — borne of a time honored decorum and position. And within that distance, there’s an incredible tension that drives the movie. Annette connected with the Senator’s integrity and her desire to do the right thing while navigating the rules of the Senate and her political survival. You feel her conflict, which is crucial to understanding the morass that Dan has to navigate.”

Bening says she has deep admiration for the senator and her staffer. “Dianne Feinstein is a hero in the story as is Dan Jones, whose force of character we all benefit from because now people can read the report,” says the actress. “You can read it yourself and come to your own conclusions about what our government chose to do. A lot of people in the CIA objected to it. That’s an important thing we want to make clear. We are not indicting the CIA here. We are saying there were a group of people making

choices that the rest of us find abhorrent, and that the system of checks and balances—while delayed—eventually worked, with the publication of the report.”

Jones, who spent more than half a decade working for the real Senator Feinstein, found Bening’s performance nothing short of astounding. “Annette is absolutely fantastic,” he says. “Once she accepted the part, she dove right in and read the entire Senate report. She watched all of Senator Feinstein’s speeches repeatedly and would call and ask me probing questions about the Senate report, or what was going on before and after those speeches because she really wanted to get things right.”

The Pragmatist

With the film’s two main roles cast, Burns and his team turned their attention to filling in the critical supporting parts. “The great thing is that once you have artists like Adam and Annette on board, it gets easier to attract other excellent actors,” Burns says. “Jon Hamm is someone I knew a little bit. He’d done a reading of a script I wrote a few years back. Like Annette, he’s also incredibly well informed and politically aware. And that comes through in his performance.”

Hamm, who portrays President Obama’s Chief of Staff Denis McDonough, found Burns’ script highly compelling. “Scott’s an incredible writer, so to be able to put myself in his capable hands as the director of the words he had written was a terrific experience,” he says. “I was happy to help tell this story.”

The Emmy®- and Golden Globe®-winning “Mad Men” star describes McDonough as a pragmatist with a difficult job. “He has to please people on both sides of the aisle, so he’s there to negotiate, compromise, and make a deal. That’s a lost art, especially given where we are now. Today, the strategy is to double-down and dig in your heels. One thing *The Report* teaches us is that it’s better when both sides work together to produce an honest assessment of what really happened.”

Although Hamm did not speak with the real McDonough in preparation for the role, he met with Jones and others to learn more about the issues covered in the film. “I spoke to Dan about his experience dealing not only with the CIA materials but also with the various people involved. The big lesson there is that oversight is vitally important. If we let one branch of the government do anything it wants, we’re in for a rough situation.”

The film’s powerful message is one that Hamm hopes viewers take to heart. “I’d like *The Report* to remind audiences that when we as a country find ourselves in a dire situation, that’s when we need to be the most diligent about what we’re doing and why we’re doing it. Because once you start thinking, ‘we’re America, we can do anything we want,’ you get into really dangerous territory.”

A Worthy Adversary

Every must-see thriller needs a memorable antagonist, and Burns tapped veteran character actor Ted Levine to portray John Brennan, the CIA director who fights to keep the story of the agency's interrogation techniques under wraps. Levine — whose film and television roles have ranged from serial killer Jame Gumb in *The Silence of the Lambs* to beleaguered Captain Leland Stottlemeyer in "Monk" — manages to imbue the veteran intelligence officer with humanity, despite the dubious ethics of his position regarding the report.

"From a dramatic standpoint, it was important to me that when John Brennan shows up in the movie, he is a formidable adversary," says Burns. "I didn't want him to be another conventional movie villain because I don't think Brennan is a bad guy. I see him as a lifelong CIA officer who became the leader of the agency at a moment when it was being held to account for a program that existed when someone else was running it."

Burns was confident Levine could portray a worthy foe to the film's two leads. "Ted is politically curious, opinionated, and strong. Since I had Annette and Adam lined up on one side of the issue, I needed to populate the other side with people who could stand up against them in terms of acting, charisma, and intellectual prowess."

Like his co-stars, Levine has portrayed real-life figures throughout his career, including astronaut Alan Shepard in the award-winning HBO miniseries "From the Earth to the Moon" and champion boxing trainer Lou Duva in the 2016 biographical drama *Bleed for This*.

"When playing a real person, I typically work from the outside in, and I develop my own assessment of them given what their public persona is," Levine says. "Based on my research, I came away thinking of John Brennan as a good guy, and I tried my best to do him justice."

Describing Brennan — who served at the CIA for more than 25 years and worked with presidents of both parties — as "a bit of an enigma," Levine saw the character as a curious combination of intellectual nerd and tough Irish-American cop. "It was fun to physically play him that way," the actor explains. "He also has a New Jersey accent, so he's a mixture of things that you can't quite put your finger on."

Levine spent hours watching videos of Brennan to capture his distinctive mannerisms. "The more I got to know him through my research, the more I got to like him," he says. "My idea was to portray him as basically a good law man. That said, what happened with the interrogation program was a mistake he was a part of that should never happen again."

Burns agrees with Levine's take on Brennan. "Throughout the production, Ted would say to me, 'You've got to be fair to John Brennan,' and in an effort to do that, much of his dialogue is pulled straight from things Brennan said or wrote."

The Best of the Best

Burns credits award-winning casting director Avy Kaufman with helping assemble one of the most impressive supporting ensembles in recent memory. “Avy really cared about this script and wanted every actor, even if they only had two lines, to be memorable and fully engaged in the process,” says the director.

The timeliness of the material was a crucial factor in attracting the best of the best to the cast. “We ended up with a very deep bench of actors because people really care about accountability,” says Fox. “*The Report* is a story about the importance of oversight, and it feels especially important right now when we’re watching critical oversight situations playing out in real time.”

Included among this esteemed acting ensemble are Golden Globe-winner Michael C. Hall (“Dexter,” “Six Feet Under”) as a crafty CIA lawyer running interference for the agency and Golden Globe-winner Maura Tierney (“The Affair,” *Beautiful Boy*) who brings steely-eyed gravitas to her role as a CIA operative overseeing the interrogators.

Letting the Story Unfold

Prior to shooting *The Report*, Burns hosted movie nights at his home for key cast and crew. “We watched a fair amount of ’70s political thrillers like *The Parallax View*, *Three Days of the Condor*, and *All the President’s Men* because I was very interested in the visual style of those films,” says the director.

After steeping themselves in those classic films, Burns and cinematographer Eigil Bryld devised a clean, almost austere look for *The Report* that allows the complex material to play out without visual distraction. “Eigil understood that we needed to craft a cinematic style that wasn’t going to get in the way of the story,” Burns explains. “When you’re shooting a movie in only 26 days, you need to develop a workable approach that allows you to get through six or seven script pages a day, so the first thing you realize is that elaborate crane shots aren’t going to be part of your plan. We wanted to be fairly classical in our approach to the scenes in Washington, D.C. and we wanted to employ handheld cameras to create visual chaos in the flashback sequences. We also sought to differentiate the two worlds by pushing the flashbacks into a completely different color palette than the rest of the film.”

Burns and Bryld use negative space and restraint to visually underscore Jones’ increasing isolation from the world around him as the story progresses. “We start out seeing him in a wide shot in front of the United States Capitol Building in Washington, D.C., and then we slowly inch closer and closer to him, until the close-up shot of him in his lawyer’s office is as tight as you ever get to anybody in the movie.”

Utilizing close-ups for maximum impact is a technique Burns says he picked up while working alongside Soderbergh over the years. “I’ve learned a lot from standing next to Steven on movie sets and studying his approach. In a story like this, you need to preserve your close-ups in order to give the audience a front-row seat to the character’s journey.”

The film’s deceptively simple shooting style is one that Soderbergh encouraged. “In terms of visuals, the idea was to keep things as lean and mean as possible. Scott never wanted to stand between the audience and the screen, waving his hands as the director. His primary goal was to show us the story and the performances. It means being secure in how you stage things, and how you let the story unfold.”

The filmmakers took great pains to ensure that the film’s most memorable set would be the claustrophobic basement office where Jones spent so many years combing through CIA documents. “We worked with the production designer to make sure that particular set mirrored real life,” says Burns. “Dan’s actual office was indeed a tiny windowless room with no internet and no TV. Officially, it’s called a Sensitive Compartmented Information Facility, or SCIF for short. They’re located all over the Washington D.C. area.”

Burns’ concept was to gradually make the SCIF resemble the inner workings of Jones’ mind as his investigation spans nearly half a decade. “In a very real sense, that room becomes Dan’s cell, a place where he has become imprisoned by the complexity of his assignment and his utter dedication to the truth. The idea was to make the space begin slowly closing in on him as his frustration increases. I have to say, I’m really excited about how well it worked.”

Jones unhesitatingly vouches for the verisimilitude of the set. “I spent many years in that basement in Virginia with other staff that worked on the report, and I can tell you that the actual room was every bit as oppressive as the one you see in the film,” he says. “At one point Adam Driver asked me if the space was really that cramped and I told him that, in reality, it was smaller.”

Cutting Moments

The job of editing *The Report* was handled by Greg O’Bryant, with whom Steven Soderbergh had worked closely on more than a dozen episodes of the Golden Globe-nominated television series “The Girlfriend Experience,” which Soderbergh executive produced and O’Bryant edited. He recommended him to Burns based on the very positive experience he had with O’Bryant on the show.

“Greg was quite a find for us,” says Burns. “From our very first meeting, he understood my references to ’70s thrillers, and he loves that style of moviemaking. We both believe in creating a formal language when you’re editing a film like this, so it doesn’t distract the viewer. Everything has to serve the story.”

The editing process may have been the most challenging aspect of making the film, according to Soderbergh. “There’s a lot of material that ended up not being in the movie, and there was a lot of restructuring involved,” he says. “Scott never wanted to overload the audience with information and Greg was a wonderful partner for Scott, working closely with him to bring his vision to screen.”

Masked Injustice

Although the interrogation scenes depicted in *The Report* can be disturbing, Burns believes they are essential to the film’s dramatic impact. “I went back and forth quite a bit about how much of the enhanced interrogation, if any, to show in the movie,” he says. “On one hand the audience needs to see what really happened — words are just not enough. Of course we all want to look away from images that will haunt us — but that is the point: Dan could not and did not look away. We wanted to establish the brutality of what was done in a way that would inform the storytelling.”

The solution, says Burns, lay in the narrative focus of the scenes. Rather than concentrate on the prisoners, Burns shifts our attention to the interrogators. “My goal wasn’t really about the detainees as much as it was about us,” explains the director. “That’s why I always framed those sequences around the interrogators themselves. If you notice in those scenes, a lot of time is spent looking at the masked interrogators. Which raises the question, if you have to wear a mask, is it really justice?”

Burns says a conversation he had with Alberto Mora, who served as General Counsel for the Navy when the CIA’s interrogation program took place, influenced his decision to include re-creations of torture in *The Report*. “He told me that what really turned the tide in terms of the public understanding of what the U.S. military was doing were the pictures that emerged from Abu Ghraib. Even though those weren’t CIA techniques, it demonstrates that a picture really is worth a thousand words.”

Emotional Investment

“Dramatizations like *The Report* help us connect with the humanity of the characters in a way that’s different from news articles or documentaries,” says Fox. “When we are able to see Adam as Dan Jones struggle with his job, or we see Annette Bening as Senator Feinstein grapple with an important decision, we are able to watch the story unfold as they are living it. You find yourself leaning in and wanting to know how it’s all going to be resolved because you genuinely care about these characters, having seen over the course of the film how the events they are witnessing shape their actions and decisions.”

Soderbergh cites a pivotal moment in the film as an example. “One of my favorite scenes is the one with Adam and Matthew Rhys sitting in a car in a parking garage. It’s an extremely compelling moment, and I don’t think it would work as well if Dan was simply describing it to the audience on

camera in a documentary. Even though you're talking about the same event, the ability to give it a specific kind of emotion is really critical."

Although much has been said, documented, and written about the events after 9/11, Burns says he had a specific story to tell. "I wanted to make a movie about Daniel J. Jones, a man who went to work every day and tried to uphold the Constitution and the law of the land."

An Unsung Hero

Today, Jones heads The Penn Quarter Group, a firm that conducts research and investigations for private clients. He's also president and founder of the nonprofit organization Advance Democracy, Inc., where he continues to do the type vital public-interest investigative work he did while in government.

Looking back on the period of his life depicted in *The Report*, Jones is understandably proud of what he and his tireless staff of researchers accomplished. "I'd argue that the report made a significant impact on how people view torture, accountability, and the importance of congressional oversight," he says. "That's why, more than anything, I want people to watch the film and read the actual Senate report, so we can make sure this doesn't happen again."

Key Events Depicted in *The Report*

2001	September 11, 2001	2,977 people killed in Al Qaeda's terrorist attacks on America.
	September 17, 2001	President Bush signs a classified memo authorizing the CIA to detain terrorists.
2002	March-April 2002	Abu Zubaydah is captured in Pakistan and enters CIA custody.
	August 2002	Abu Zubaydah is subjected to near-constant coercive interrogation techniques.
2003	November 2002	Abd al-Rahim al-Nashiri is captured and transferred to CIA custody, where he is also subjected to the CIA's coercive techniques, including waterboarding.
	November 2002	CIA detainee Gul Rahman dies while being held and interrogated by the CIA.
2005	March 2003	Khalid Sheikh Muhammad is captured and subjected to the CIA's coercive techniques, including rectal hydration and 183 instances of waterboarding.
	November 2, 2005	<i>The Washington Post</i> publishes an article about the existence of a secret, global detention and interrogation program run by the CIA.
2006	November 8-9, 2005	CIA Director of National Clandestine Service, Jose Rodriguez, authorizes the destruction of videotapes showing the CIA's coercive interrogation techniques. His Chief of Staff, Gina Haspel, sends the cable that omits the Agency's lawyers.
	September 6, 2006	Members of the U.S. Senate Select Committee on Intelligence (SSCI) are briefed on the CIA's Detention and Interrogation Program for the first time. Hours later, President Bush publicly acknowledges the program for the first time.
2007	December 7, 2007	<i>The New York Times</i> reports the CIA destroyed interrogation tapes. The CIA confirms it.
2007	January 2009	The SSCI launches an investigation related to the destruction of the interrogation tapes.
2009	March 5, 2009	President Obama takes office. On January 22, he issues an executive order banning the CIA's detention authority, and restricting the CIA to interrogation techniques authorized by the Army Field Manual.
	Mid 2009	The SSCI votes 14-1 to open a larger investigation into the entire CIA Detention and Interrogation Program.
2010	August 24, 2009	The CIA creates a secure facility for SSCI aides to review documents, segregated from the CIA's network. Aides start sorting through 6 million pages of documents.
	September 25, 2009	Attorney General Holder announces the DOJ will expand its criminal review of the CIA's actions. Republicans on the Senate Intelligence Committee announce they will withdraw from the committee's study, citing the inability to interview CIA officers due to the DOJ's actions.
2010-2011	February-May 2010	The CIA removes hundreds of documents from the Committee's computers at the secure CIA facility. The CIA first denies removing documents, then blames private contractors and the White House, but later apologizes for removing them.
	Late 2010	Committee staff members discover on their secure computers the CIA's internal review of the CIA Detention and Interrogation Program, called the "Panetta Review." The review acknowledges "significant CIA wrongdoing."
2011	June 30, 2011	The Committee keeps working. The DOJ's special prosecutor clears CIA employees of wrongdoing in 99 cases of alleged detainee mistreatment.
2011-2012	2011-2012	Draft sections of the SSCI Report are distributed to committee members.
2012	December 13, 2012	The SSCI votes 9-6 to approve the study, which is more than 6,000 pages long. The classified report is sent to the White House and CIA for their comments.
2013	June 27, 2013	The CIA, now led by John Brennan, provides an official response to the Report.
	June 2013-March 2014	Senate Intelligence Committee staff and CIA meet at least 15 times to discuss the CIA response. The CIA's official response is at odds with the CIA's findings in the "Panetta Review."
2014	Late 2013	Sen. Feinstein asks the CIA to give the SSCI the full "Panetta Review." Senator Udall discloses the Panetta Review's existence in a public Committee hearing. The CIA searches the Senate computers to learn how the Committee acquired the Panetta Review.
	January 2014	The CIA refuses to provide the full "Panetta Review" to the Committee and accuses Senate aides of hacking the CIA's computer networks to obtain the "Panetta Review." When the CIA acknowledges it searched SSCI computers, the SSCI charges the CIA violated the separation of powers doctrine and engaged in efforts to intimidate the Senate aides.
	March 2014	The feud goes public. Senator Feinstein gives a speech updating the Report's progress and detailing the CIA interference in the process.
	April 3, 2014	The SSCI votes 11-3 to send the Report's summary to the White House for declassification.
	August 2014	The White House provides the document to the CIA for proposed redactions. The CIA redacts key evidence, including that the CIA misled policy makers. The SSCI objects.
	August-December 2014	SSCI Members and staff negotiate proposed redactions with the White House and the CIA.
	December 9, 2014	The SSCI publicly releases an agreed-upon executive summary of the Report with select redactions.

2015	2015	Senators Dianne Feinstein and John McCain write legislation designed to prevent any future use of torture or other forms of detainee abuse. The legislation passed in the Senate with overwhelming bipartisan support. On November 25, 2015, the McCain-Feinstein amendment was signed into law by President Obama, banning the CIA's "enhanced interrogation techniques."
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The Report Production Credits

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AND UNBRANDED PICTURES PRESENT

A GLG AND
MARGIN OF ERROR PRODUCTION

IN ASSOCIATION WITH TOPIC

BASED ON THE SENATE INTELLIGENCE
COMMITTEE STUDY OF THE CIA'S DETENTION
AND INTERROGATION PROGRAM

—
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FAJER KAISSI

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JENNIFER MORRISON

TIM BLAKE NELSON

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COREY STOLL

MAURA TIERNEY

IAN BLACKMAN
GUY BOYD
DOMINIC FUMUSA

CARLOS GOMEZ
BEN MCKENZIE
SCOTT SHEPHERD
VICTOR SLEZAK

and
JON HAMM

Based in part on the article "Rorschach and Awe"
by KATHERINE EBAN which originally appeared in
Vanity Fair.

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Performed by Slayer

Words and Music by Jeffrey John Hanneman
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"THE BEAUTIFUL PEOPLE"

Performed by Marilyn Manson

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"YANKEE DOODLE A"

Written by Grahame Maclean (PRS), Stephan North (PRS), Pat Lee
Published by APM Sonoton and Sonoton Music GmbH Co KG (GEMA)

Courtesy of APM

"NEVER AGAIN"

Written and Produced by Abel Korzeniowski
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"SO AMERICAN"

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WESTCHESTER COUNTY AIRPORT

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INTERROGATION PROGRAM.

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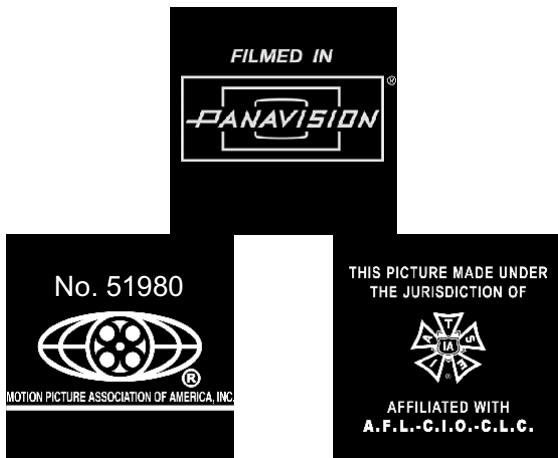
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